

MUSIC - UNIVERSITY OF TORONTO



3 1761 41132022 2

INTERMEZZO

From the Opera "Goyescas"

By ENRIQUE GRANADOS



Transcribed for
Violoncello and Piano
By Gaspar Cassadó


Price, 75 cents, net
(In U. S. A.)

h/c

G. SCHIRMER, INC., NEW YORK

M
236
. G725G7
1923
c. 1
MUSIC

3.20



Digitized by the Internet Archive
in 2024 with funding from
University of Toronto

<https://archive.org/details/intermezzofromop00gran>

INTERMEZZO

From the Opera "Goyescas"

By ENRIQUE GRANADOS



Transcribed for
Violoncello and Piano
By Gaspar Cassadó

Price, 75 cents, net
(In U. S. A.)

l/c

G. SCHIRMER, INC., NEW YORK

M
236
G725G7
1923
c. 1
MUSIC



Intermezzo

From the opera "Goyescas"

Granados - Cassadó

Moderato

Violoncello

Piano

Moderato

ff

Allegretto mosso

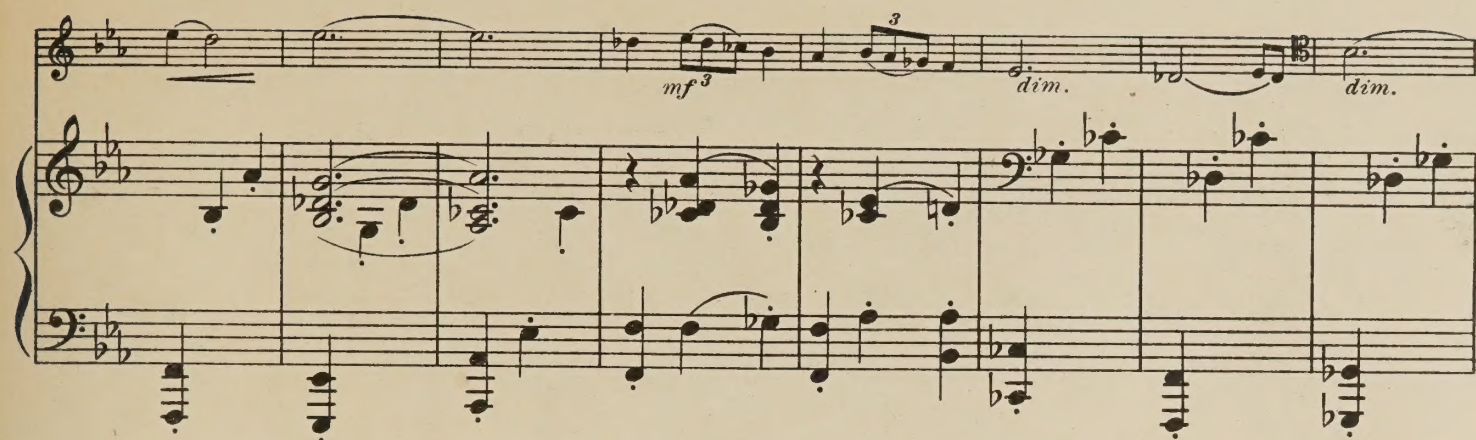
f pizz. *dim.* *p*

f ben marcato e quasi pizzicato *dim.* *p*

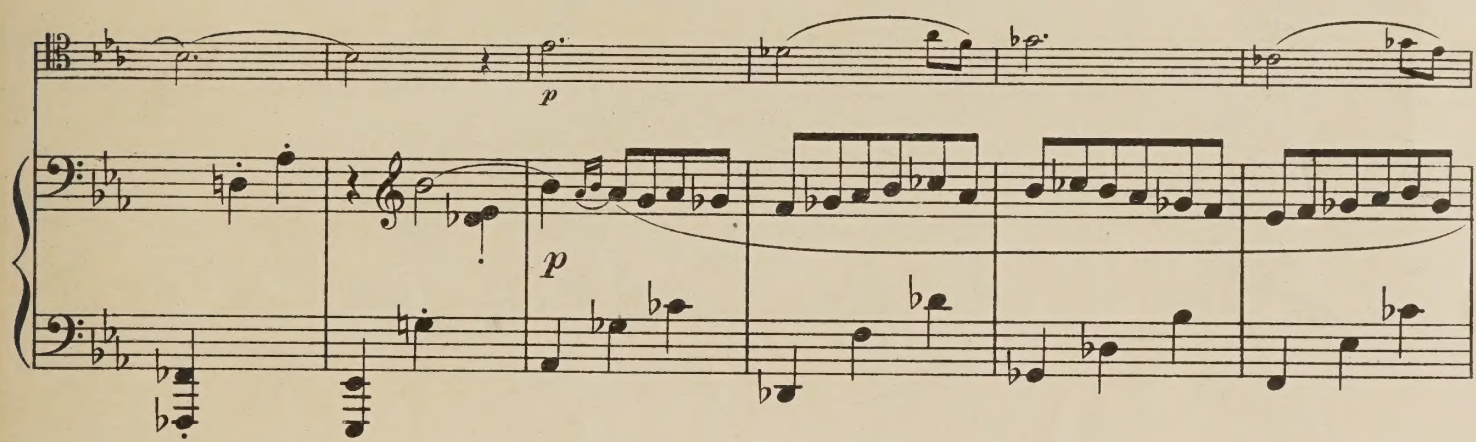
senza pedale

arco *mf sentita la melodia*

cresc. *f* *p*



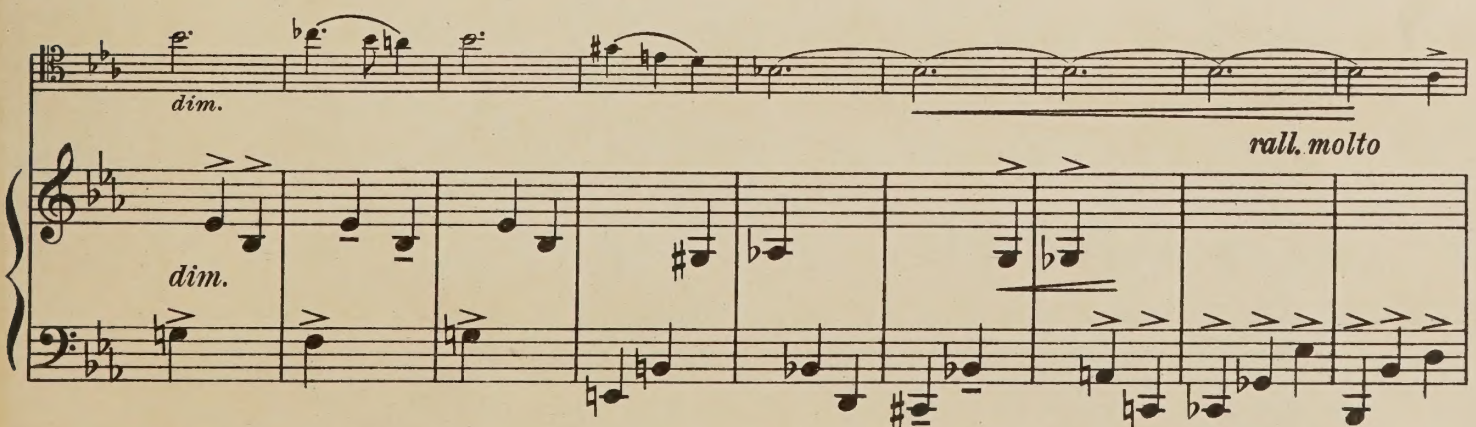
First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two flats (B-flat and E-flat). It features a melodic line with a triplet of eighth notes marked *mf* and *dim.* The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of two flats. It includes chords and moving lines in both hands.



Second system of musical notation. The vocal line continues with a melodic line, marked *p*. The piano accompaniment features a more active bass line with eighth notes and chords, marked *p*.



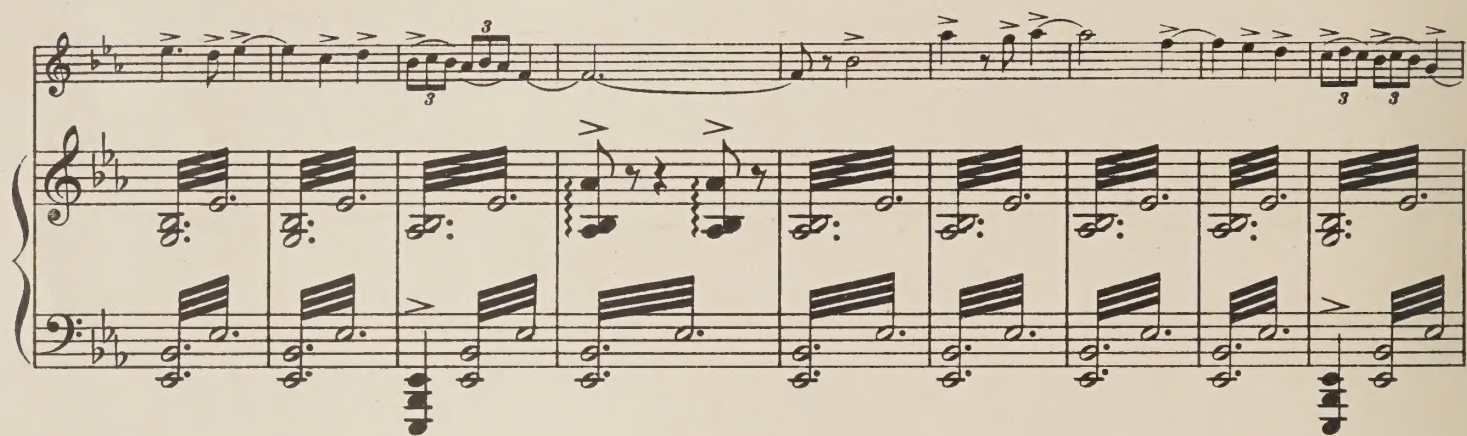
Third system of musical notation. The vocal line shows a crescendo leading to a fortissimo (*ff*) section. The piano accompaniment has a more active bass line with eighth notes and chords.



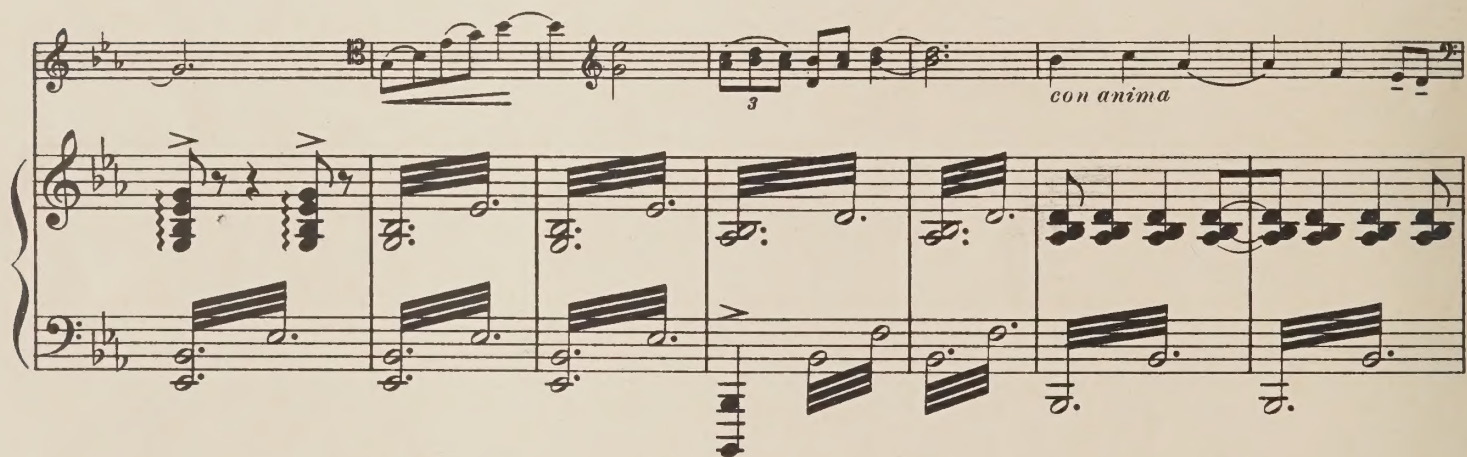
Fourth system of musical notation. The vocal line ends with a melodic line marked *dim.* and *rall. molto*. The piano accompaniment features a more active bass line with eighth notes and chords, marked *dim.*



First system of musical notation. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a forte (*ff*) dynamic and a tempo marking of *a tempo*. The music then transitions to *ff marcatisissimo* and finally to *sempre f*. The bottom staff is a grand staff (treble and bass clefs) with a key signature of two flats. It begins with a forte (*ff*) dynamic and continues with *sempre f*. The music features a series of chords and melodic lines.



Second system of musical notation. The top staff continues the melody from the first system, featuring a triplet of eighth notes. The bottom staff continues the accompaniment, maintaining the *sempre f* dynamic. The music is characterized by a steady rhythm and a series of chords.



Third system of musical notation. The top staff features a triplet of eighth notes and a tempo marking of *con anima*. The bottom staff continues the accompaniment, maintaining the *sempre f* dynamic. The music is characterized by a steady rhythm and a series of chords.



Fourth system of musical notation. The top staff features a triplet of eighth notes and a tempo marking of *dim.* (diminuendo). The bottom staff continues the accompaniment, maintaining the *dim.* dynamic. The music is characterized by a steady rhythm and a series of chords.

p

rall. poco

mf la melodia sentita

a tempo

pp

senza pedale

A musical score for the song "The Rose Tree". The score is written for three parts: a vocal line (soprano) and two piano accompaniment lines (treble and bass). The key signature is B-flat major (two flats). The vocal line consists of a single melody line with lyrics written below it. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand. The score is divided into five measures, each corresponding to a line of lyrics.

This musical score is for the song "The Swan" (Le Cygne) from the opera "Carmen" by Georges Bizet. The score is written for a voice and piano. The key signature is B-flat major (two flats), and the time signature is 4/4. The vocal line is written in a soprano or alto clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The music features a melodic vocal line with a descending scale in the first measure, followed by a series of chords and a final melodic phrase. The piano accompaniment provides a harmonic foundation with chords and a steady rhythm.

Musical score for "L'Espresso" by Maurice Strakosky. The score is in 3/4 time, key of B-flat major, and consists of 12 measures. The first system shows the piano (p) and forte (f) dynamics, with a crescendo (cresc.) marking. The second system shows a rallentando (rall. poco) marking. The score includes a treble clef, a bass clef, and a grand staff. The piano part is marked 'p' and the forte part is marked 'f'. The tempo is marked 'rall. poco'.

p
a tempo
p

dim.
rall. poco
dim.
con pedale

Poco meno
Ossia
poco cresc.
mf
p
tr.

Tempo I^o

First system of musical notation. The top staff is in treble clef with a key signature of one flat (B-flat). The bottom two staves are in grand staff (treble and bass clefs). The music features a melody in the top staff and accompaniment in the bottom staves. A trill (tr.) is marked on a note in the top staff.

Second system of musical notation. The top staff continues the melody. The bottom staves have dynamic markings: *f* (forte) and *p* (piano). A section of the music is circled and labeled *poco allarg.* (poco allargando). The system ends with a double bar line and a fermata. A small asterisk (*) is placed below the system.

Third system of musical notation. The top staff has markings for *pizz.* (pizzicato) and *arco* (arco). The bottom staves have dynamic markings: *p con sentimento* (piano with feeling), *pp* (pianissimo), *rit.* (ritardando), and *a tempo*. The system ends with a double bar line and a fermata.

Fourth system of musical notation. The top staff has markings for *pizz.* and *arco*. The bottom staves have dynamic markings: *pp* and *p*. The system includes the instruction *(senza ritard.)* (without ritardando) and *accel. assai* (accelerando assai). The system ends with a double bar line and a fermata.

MUSIC FOR

VIOLONCELLO, VIOLA, CLARINET, OBOE, FLUTE

and STRING ENSEMBLE

PUBLISHED IN

SCHIRMER'S LIBRARY OF MUSICAL CLASSICS

Vol. No. VIOLIN DUETS

48/49 ALARD, D. Op. 10. Ten melodious studies, with acc. of a second violin in score (Lichtenberg). 2 vols.

957 BÉRIOT, C. de. Op. 57. Three duos concertants (Mittell)

946 Op. 87. 12 short easy duos

1506 Op. 113. Aires Espagnol.

602 DANCLA, C. Op. 68. 15 studies, with acc. of second violin in score

429 DONT, J. Op. 38. 20 progressive exercises, with acc. of second violin in score

956 GEBAUER, M. Op. 10. Duos

1473 KALLIWODA, J. W. Three duos. Op. 178 (Ed. by Svecenski)

868 KAYSER, H. E. Op. 67. The study of the positions. 34 short pieces for the study of the second, third, fourth, fifth and seventh positions and the half-position. With a second violin *ad lib.*

331/332 MAZAS, F. Op. 38. Twelve little duets (Schradiack). 2 vols.

333/334 Op. 39. Six duets (Schradiack). 2 vols.

1250 Op. 46. Six little duets for two violins (Mittell)

446/447 Op. 70. Twelve little duets (F. Hermann). 2 vols.

297 PLEYEL, I. Op. 8. Six little duets

298 Op. 48. Six little duets

448 Op. 59. Six little duets

1394 SPOHR, LOUIS. Op. 3. Duos for two violins (David-Svecenski)

520 VIOTTI, G. B. Op. 9. Three duets (Bb, G m., E)

519 Op. 20. Six duets (Bb, C, G, D, A m., D m.)

518 Op. 29. Three duets (D, A, C m.)

1308 WEISS, J. Op. 38. Harvest of flowers

184/185 WIENIAWSKI, H. Op. 18. Eight études caprices, with second violin part in score. 2 vols.

TWO VIOLINS AND PIANO

899 BACH, J. S. Concerto, D m.

1272 GODARD, BENJAMIN. Six duets for two violins and piano

832 PLEYEL, I. Op. 8. Six little duets (for 1 or 2 violins and piano) (Hermann)

833 Op. 48. Six little duets (for 1 or 2 violins and piano) (Hermann)

1309 WEISS, J. Op. 38. Harvest of flowers. 4 vols. Complete

1310/13 The same, in separate volumes

TWO VIOLINS VIOLONCELLO AND PIANO

3 BACH, K. Ph. Em. Trio, G (Riemann-Franko)

933 PERGOLES, G. B. Trio, No. 1, G (Riemann-Franko)

4 PORPORA, N. Op. 2. Trio, D (Concerto, No. 4) (Riemann-Franko)

938 STAMITZ, J. Op. 1, No. 5. Trio, Bb (Riemann-Franko)

Vol. No. VIOLA SOLO

1278 BACH, J. S. Six suites for violoncello, adapted, revised and fingered for viola by Louis Svecenski

1493 DONT, J. Twenty progressive exercises with accompaniment of 2nd Viola, adapted by Svecenski from original Op. 38 for 2 violins

VIOLA AND PIANO

415 SCHUMANN, R. Op. 113. Pictures from Fairyland

VIOLONCELLO SOLO

Studies and Exercises

633 DOTZAUER, J. J. F. Op. 47. 12 exercises (Schulz)

634 Op. 54. 12 exercises (Schulz)

635 Op. 70. 12 exercises (Schulz)

631 Op. 120. 18 progressive exercises (Schulz)

632 Op. 155. 24 daily studies for the attainment of virtuosity (Schulz)

636 Op. 158. 12 exercises

1273/74 Exercises (Klingenberg). Two books

637/638 DUPORT, J. L. 21 études. 2 vols.

954 GRÜTZMACHER, F. Op. 67. Daily exercises

1169 KUMMER, F. A. Violoncello method. New and enlarged edition (Schulz)

639/640 LEE, S. Op. 31. 40 melodic and progressive études. 2 vols.

641 MERK, J. Op. 11. 20 exercises

VIOLONCELLO AND PIANO

810 BEETHOVEN, L. VAN. Five sonatas (Schulz)

1411 BRAHMS, J. Op. 38. First Sonata in E minor. Piano part edited by Edwin Hughes. 'Cello part revised and fingered by C. Van Vliet

64 CHOPIN, F. Op. 65. Sonata, G m. (Schulz)

1412 GOLTERMANN, G. Fourth Concerto in G. Op. 65. (Edited and fingered by C. Van Vliet)

63 RUBINSTEIN, A. Op. 18. Sonata, D (Schulz)

477 SCHUMANN, R. Op. 102. Five pieces in popular mood. ('Cello or violin) (Schradiack)

VIOLIN (OR CLARINET), VIOLA AND PIANO

1403 MOZART, W. A. Trio VII in Eb major. (Edited and bowed by Joseph Adamowski)

VIOLIN, VIOLONCELLO AND PIANO

Vol. No.

1421 BEETHOVEN, L. VAN. Op. 1, No. 1, Trio No. 1 in Eb

1422 Op. 1, No. 2, Trio No. 2 in G

1423 Op. 1, No. 3, Trio No. 3 in C minor

1424 Op. 11, Trio No. 4 in Bb

1425 Op. 70, No. 1, Trio No. 5 in D

1426 Op. 70, No. 2, Trio No. 6 in Eb

1427 Op. 97, Trio No. 7 in Bb (Above Trios edited by Joseph Adamowski)

1510 BRAHMS, J. Op. 101. Trio in C min.

1458 MENDELSSOHN, F. Op. 49. Trio in Dm.

1459 Op. 66. Trio in Cm. (Edited and bowed by J. Adamowski)

1402 MOZART, W. A. Trios, for violin, violoncello and piano. Edited and bowed by J. Adamowski. (No. 7 for piano, violin [or clarinet] and viola also published separately)

1471 SCHUBERT, F. Trio, No. 1, in Bb. (Edited by J. Adamowski)

1472 Trio, No. 2, in Eb. (Edited by J. Adamowski)

1476 SCHUMANN, R., Op. 63. Trio, Dm. (Adamowski)

1477 Op. 80, F (Adamowski)

1478 Op. 110, Gm. (Adamowski)

STRING-QUARTETS

778 HERRMANN, E. Op. 22. String-quartet. Album for the young

263/264 STRING-QUARTET ALBUM. 17 celebrated pieces (E. Gruenberg). 2 vols.

CLARINET AND PIANO

412 SCHUMANN, R. Op. 73. Drei Fantasiestücke (Violin or clarinet)

413 Op. 94. Three romances. (Oboe or violin or clarinet)

OBOE AND PIANO

413 SCHUMANN, R. Op. 94. Three romances. (Oboe or violin or clarinet)

FLUTE SOLO

1296 ALTÈS, HENRY — BARRÈRE, GEORGE. 26 Studies for flute from the method of Henry Altès

1495 BERBIGUIER, T. Eighteen exercises or études. (Revised and edited by G. Barrère)

122 BÖHM, TH. Twelve practice-pieces

G. SCHIRMER, INC., NEW YORK

CIRCULATES ONLY WITH
ALL PERFORMING PARTS

WHEN THIS BOOK WAS CHARGED OUT THE FOLLOWING PARTS WERE IN THE BOOK				
cello 1				

FACULTY
of MUSIC



UNIVERSITY
OF TORONTO

Presented to the
Faculty of Music Library
by

Peter Kaye

UNIVERSITY OF TORONTO
FACULTY OF MUSIC
LIBRARY
cello

M
236
G725G7
1923
c. 1
MUSIC

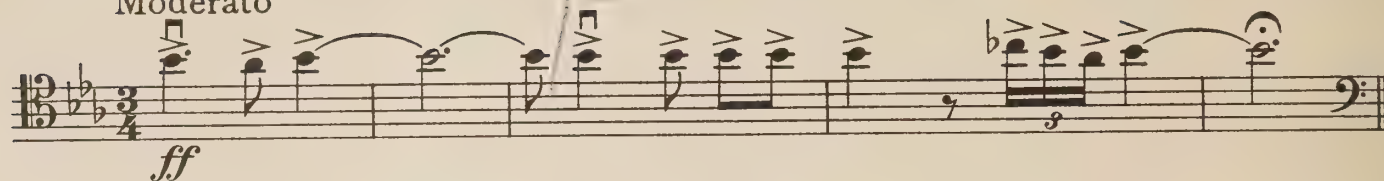
Intermezzo

From the opera "Goyescas"

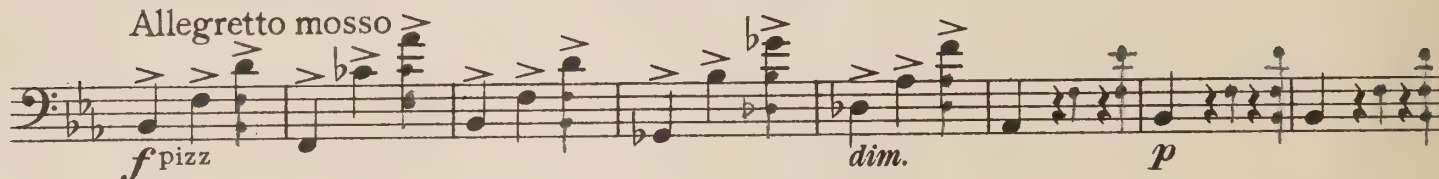
Violoncello

Granados - Cassadó

Moderato



Allegretto mosso

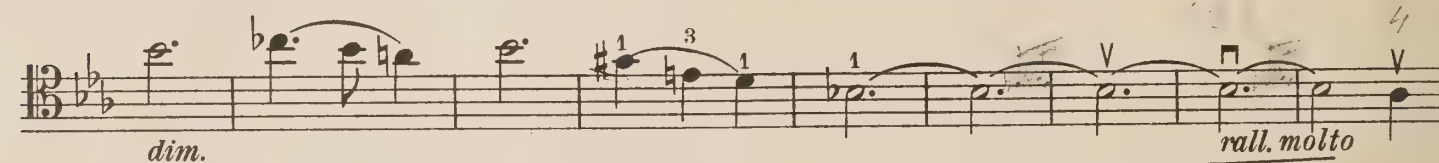
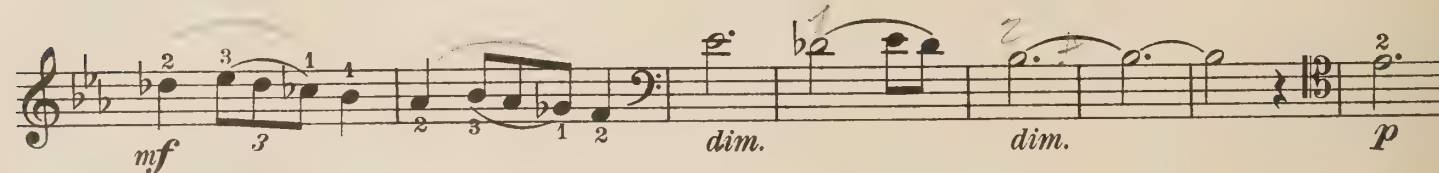
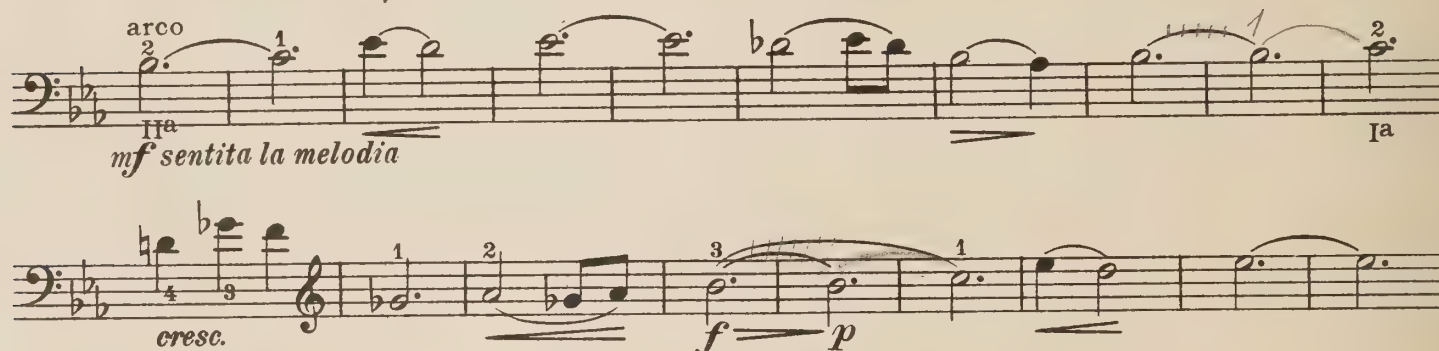


arco

Ha

mf sentita la melodia

Ia



a tempo

ff

ff marcatissimo



Copyright, 1923, by G. Schirmer, Inc.

Printed in the U.S.A.

Ossia

dim.

a tempo
mf la melodia sentita

f

Ossia

cresc. *f* *rall. poco* *a tempo* *p*

Poco meno
Ossia

dim. *rall. poco* *p*

Tempo I^o

f *p*

pp *pizz.* *arco* *p con sentimento* *rit.*

a tempo *pizz.* *accel. assai* *pp* *arco* *p*





